

**F-A**

4077.450

**Research  
Library**

★ No. 4077.450



GIVEN BY.

Amrall Fd.

... will ...  
... 60 ... are imposed by ...  
... Commonwealth of Massachus...

... was issued to the borrower on ...  
... ed below.

---



Sewall

Feb. 17, 1923

L

450 7-7-450

## NOTES ON THE HISTORY OF LACQUER.

By ERNEST HART, D.C.L., *Member of Council J.S.*

IT has been said that art works in lacquer are the most perfect objects which ever issued from the hands of man. At the very least they are the most delicate. Their fabrication has been for long centuries, and is still, the glory of the Japanese. It is a national industry which belongs exclusively to them, and for which they owe nothing to any one. The singularity of the processes, the finish of the handiwork, the beauty and precious nature of the material, make it a thing apart in the artistic manifestations of the Far East. Among artists and connoisseurs the lacs of Old Japan enjoy universal celebrity; they are the most delicate treasures which adorn the cabinets and enchant the eye of the collector. No one who is at all familiar with the study of the lacs of Old Japan, or with the finest productions of modern artists of the last ten years, will be inclined to gainsay this eulogistic dictum. Its first uses were those of everyday utility. According to the Japanese annals, there lived in the reign of the Emperor Koan, who came to the throne in 392 B.C., a certain Sammi, Mitsumi-no Sukune, who founded a school of lacquer artists called *Nuribe*, or *Urushibe*. At this time, however, and for long after, the lac products do not appear to have had an ornamental character, and the introduction of colour was unknown. According to Ma Twan-Lin, a Chinese authority, who wrote in the thirteenth century a valuable book on the ethnography of races foreign to China,<sup>1</sup> and who quotes the reports of an embassy sent in the sixth century from Japan to China, the Japanese of that day were a people backward in art; but, he specially notices, they

<sup>1</sup> "L'Ethnographie des Peuples Étrangers à la Chine," translated by the Marquis d'Hervey de St. Denis; and also "Mémoire sur l'Histoire Ancienne du Japon, d'après Ma-touan-lin."

5551

wore jacket-petticoats as their garments, and carried bows with bone-pointed arrows, and cuirasses of *lacquered leather*. Incidentally he mentions that they had then no written alphabet, but engraved certain marks on wood, and used knotted cords for the like purpose. It was at this period that they began to study the religious system of China, and to learn from her various literary and artistic methods. In lacquer, however, the Japanese had nothing to learn from the Chinese; on the contrary, we read in the annals of Goshiro that presents of lac, which were sent from Japan to China by the Emperor Hanozono, by the hands of the priest Atsu, in the year 1308, were so much admired that a party of Chinese were sent to Japan, there to study lacquer. Meantime great progress had been made. During all the earlier periods of Japanese history lacquer was specially appreciated for its durability and its applicability to the purposes of daily use. In the temple of Tōdaiji, at Nara, lacquer boxes containing the manuscript prayer-books are preserved, which are alleged to date from the third century. In the year 380 the Sadaijin Shihei published a book called "Engishiki," in which he incidentally mentions red lacs and gold lacs, which would indicate an advanced stage in this industry. Eighty years later an official, named Minamoto-no Juin, in a work entitled "Utsubo Monogatari," speaks not only of gold lac, but of the gold-powdered lacs, of which I shall have to say more presently, known to the Japanese as *Nashiji*, or yellow pear-skin lacs. He gives no names, nor does he indicate the seat of production; but he states that these lacs were manufactured by renowned artisans. In the famous book, "Genji Monogatari," by the celebrated female writer, Murasaki Shikibu, she speaks of a new kind of lac encrusted with mother-of-pearl, the kind of lac known as *Raden*, showing that already, in her time, there was considerable wealth and variety in the decoration of lac. We read that, in the seventh century, the Emperor Kōtoku, who came to the throne in the year 645, took a keen interest in the art of lacquer, and established a special department for its development, under which were placed the chief artists of repute at that time; the production of inferior makes of lac being at the same time prohibited by official order. (Incidentally it is mentioned, and may be noted as an example of the

4

then uses of lacquer, that it was ordered at this time that coffins should be sealed at the angles with a threefold coat of lacquer, to give them strength and durability. Cabinets of red lacquer, that is lacquer mixed with vermilion, are specially mentioned as having been manufactured to the order of the Emperor Temmu, who came to the throne in the year 673 A.D.

In the eighth century the official State department for lacquer-making appears to have been abolished, and the Emperor Mommu appointed twenty well-known artists to study the production of works in lacquer, and ordered them to sign their names on the articles they produced, so that inferior work might be the more readily detected. In the same period an order was issued commanding every subject possessing land to plant from forty to one hundred trees in five years, according to the amount of ground. Taxes were ordered to be received in lac in lieu of rice, the ordinary means of payment.

During this era the Princes and chief officers of the Government were provided with crests, which were painted in lac on a wooden tablet, indicating for each their rank and office. The oldest existing lac work is said to be a sword of the Emperor Shōmu, 724 A.D., which is described in a letter addressed by the Empress Kōken to the conservators of the Tōdaiji temple, in the eighth year of Tempō (J.E. 1396, C.E. 736). The scabbard of this sword is of black lac, with a flower design worked in gold dust, and again covered with layers of polished black lac. In the same temple was preserved the sword of Hiomon, with similar designs of flowers, grasses, and animals. In a catalogue of the contents of the temple of Saidaiji, at Nara, are mentioned various lacquer articles then in the Treasury, in the year 1440; among these are objects, such as armour chests, *Karabitsu*, and others, described as follows—“*Kuronuri no Roku Rio no Kawabako*” (leather case decorated with black lacquer, with design of the Roku Rio); “*Kuronuri no Ginde no Kawabako*” (leather case decorated with black lacquer and silver); “*Kuronuri no Ginde no Kawa no Marubako*” (leather case circular, shape, decorated with black lacquer and silver); “*Kuronuri no Nenten no Kawabako*” (leather case, with lacquer after the design of the Nenten).

In the thirteenth year of Enriaku, 794 C.E., the Emperor Kammu built a palace in Kyōto, and removed the capital



from Nara to Kyōto. Owing to the long-continued peace after this event the people began to give more attention to fine art, and swords with scabbards highly decorated came into general use.

In the second year of Kashō (1509 Japanese era, 849 C.E.), among the presents given to the Emperor Nimmiō on the occasion of his fortieth birthday there was much valuable black lac called *Hyōmon-no-Zushi*, after the design of Hyōmon. *Hyōmon* is now known as the art of polishing lac with a mirror-like smoothness of surface, after the encrusted designs of gold and silver have been put on the lower layers.

During the period Tenriaku (C.E. 947 to 957) the fashion of decoration of apartments of the nobles with lac was introduced.

In the period of Kwanna (C.E. 985 to 986) a new style of *Makiye*, especially ordered by the Emperor, was introduced, and called *Okiguchi*. This consisted in binding the edges of the lacquer articles either with silver, tin, or lead.

In the second year of Eiyen (J.E. 1648, C.E. 988) a priestly artist, Chonen, was sent to the Chinese Court to present gifts of lacquer of his own work to the Emperor of China. The work was of a very high order.

At the time of the Emperor Horikawa (acc. J.E. 1747, C.E. 1087) a temple, called Chusonji, was built in the province of Mutsu, and was highly decorated with gold-powdered lac and encrustations of mother-of-pearl. This temple is even now extant and in good condition. The province of Mutsu is now known under the name of the province of Rikuzen.

In the era of the Emperor Konoe (acc. J.E. 1802, C.E. 1142) the whole furniture of the Palace of the Emperor was made in a new style of lac, *nashiji nuri*. This was richly encrusted with gold, mother-of-pearl, and various coloured stones, called the stones of five colours, specimens of which are preserved now in the collections of a nobleman, Doi.

During the period of the Emperor Takakura (acc. J.E. 1829, C.E. 1169) the new fashion of decorating the *kuruma*, or carriages of nobles, with *hyōmon bun* lac, was introduced. These carriages were, therefore, called *Hyōmon-no Kuruma*.

On the fiftieth birthday of the Emperor Horikawa, and during the period Angen (J.E. 1729, C.E. 1129), two celebrated artists of that time, Norisuye and Kiohara no Sadayasu, were



invited to the Imperial banquet. This was recognized by the public to be a great honour.

From this date the most distinguished of many lacquer artists might be named—Shosakan Ki no Sukemasa, NAKAHARA Suyetsune, KIOHARA Sadamitsu, &c.

The productions of lac during the era of the Emperor Gotoba (acc. J.E. 1846, C.E. 1186) are well preserved in the temple of Hachiman at Kamakura, where also are seen the sword, quiver, and other objects belonging to Yoritomo. The decoration of much of this lacquer was either with birds or chrysanthemums, encrusted with mother-of-pearl.

In the fourth year of Shōwa (J.E. 1975, C.E. 1315) the temple of Hiyoshi, in the province of Ōmi, was built, and decorated in lac by the following distinguished artists—Kiyomitsu, Morichika, Moriuji, Yoshinaga, Tomoshige, Tomonaga, Kunitomo, Morihiro.

At the time of the Emperor Go Hanazono (acc. J.E. 2089, C.E. 1429), many students from China came to study lacquer work in Japan.

In the period Kōkoku (1339 to -45 C.E.) experts arose who classified lac according to the periods of its production. About this date also a change was introduced in the schools of design. Up to this date the designs had been chiefly either birds or flowers; but now there were introduced landscape designs, temples, and human figures. The most distinguished artist of this period was Igarashi.

During the period Kwanei (C.E. 1624 to -44) a new temple was built, Zōjōji, in Yedo, now called Tōkyō, by the Governor or Prime Minister of the Tokugawa Shōgun Iyemitsu. In this temple the pagoda, decorated with *makiye* (height ten feet, breadth six or seven feet, and of octagonal form), was considered by the public as the masterpiece of the age. Among the most flourishing artists of the age were Motobumi, KOMA Kiuhaku, KAJIKAWA Kiujiro, of Yedo; and YAMAMOTO Shunshō, of Kyōto. The execution of lacquer work in the period Genroku (C.E. 1688-1704) was considered to approach the highest possible perfection. The production of this age was specially called *Jidai makiye*.

On the occasion of the International Exhibition in Vienna in the sixth year of Meiji (J.E. 2533, C.E. 1873), the Japanese

Government sent out a number of articles for exhibition, among which was a *kendai* (bookstand used by Daimyō), made in the Genroku period, which was considered a most perfect work. After the exhibition the French mail steamer, loaded with all the articles exhibited by the Japanese Government, sank on its way to Japan, near Cape Idzu. After a lapse of eighteen months the articles were brought up from the sea. On examination the lac proved to be unchanged in colour, showing the most durable and skilful work of that period.

During the period Hōei (C.E. 1704 to 1711) the artist OGATA, Kōrin, of Kyōto, introduced a new style after his own design, called *Kōrin Makiye*. He encrusted lead, tin, and mother-of-pearl in lac with most artistic effects. PLATES III. and IV. After his death Nagata Yuji became celebrated and followed his method.

At about the same time SHIOMI Kohei, of Kyōto, also introduced a new style of lac peculiar to himself. This was based on the principle of the *Hirame Nashiji*, but the gold dust was polished to a much greater smoothness.

During the next thirty years, although the lac work improved in delicacy and refinement, yet, though richer and more elaborate, it lost something of the artistic value and original merit it had during the period Genroku.

During the reign of the Emperor Naka-no-Mikado, Iyehara-no Zeijen was celebrated as an expert of lacquer work.

In the period Kwansei, 1789 to 1801 C.E., KOMA Kwansai INOUE Hokusai, and HARA Yōyusai were the most famous artists, the first of whom was foremost in the delicacy of his work, but was comparatively unknown; but another artist, SHIBATA Zeshin, adopted his art, and from that time his work became popular. IKEDA Taishin also followed the design of the Koma school.

Amongst the pupils of Yōyusai, MAKIYAMA Komin became celebrated, and was followed by a clever artist called OGAWA Shōmin.

Zeshin died recently; Harusane and Shōmin are still living, and flourishing at the present time (1893).

ENCRUSTATION WITH MOTHER-OF-PEARL—RADEN.  
PLATES I. AND IV.

*Raden* is the name given to the artistic encrustations of the interior lining of the *Awabi* shell, or sea ear, or of the *Ōmugai* and *Chogai* shells, &c. These shells are sometimes called *Aogai*, blue shells, a generic name of mother-of-pearl. A maker of this Imperial lacquer work is known as *Aogai Zaikushi*. *Raden* is the name applied to articles decorated with mother-of-pearl. The meaning of *den* is floral decorations with gold; *ra* is the Chinese pronunciation in Japan of the word *Sazaye*.

In a book called "Teijo" it is stated that *Aogai*, or mother-of-pearl shells, of the Riukiu (Luchu) Islands, are considered to be inferior to those from the coast of Japan. The *Riukiu* shells are slender and long, and usually white.

In the eighth year of Tempō-Shōhō (J.E. 1416, C.E. 756), among the presents given to Tōdaiji by the Empress Koken were some musical instruments, including a *Biwa* with four strings, a Japanese six-stringed harp (*Wakin*), and a *Go* board, or chequer-board, *Goban*, all gold lac encrusted with pearl; and mirrors with *Raden* encrusted on the back.

In the era of the Emperor Murakami (acc. J.E. 1607, C.E. 947) a law was passed that all chief officers of the Court must carry a sword with the sheath encrusted with mother-of-pearl.

At the time of the Emperor Ichijō (acc. J.E. 1647, C.E. 987) all Court ladies decorated the margins of their robes with mother-of-pearl; and for the festival dances, held in the Royal Palace, called *Gosetsu-no-mai* (these dances take place on the five festal days), the dancers also were decorated with red ribbons having mother-of-pearl designs encrusted on them. This is the first period of the use of mother-of-pearl for the decoration of costumes.

In the sixth year of Eishō (J.E. 1711, C.E. 1051) the Hōhōdō, or Phoenix Hall of the temple Byōdō-in, was built in the town of Uji, in the province of Yamashiro, and the whole of the ceiling was encrusted with mother-of-pearl lacquer. This is preserved at the present time, and is highly valued as an artistic monument. Another temple, called Chusonji, in the village of Hiraidzumi, in the province of Mutsu, which is now the province

of Rikuzen, was built during the era of the Emperor Horikawa (acc. J.E. 1747, C.E. 1087), which is also preserved in good condition at the present time, and considered to be a good specimen of temple decoration with the powdered gold lac *Nashiji*, and mother-of-pearl encrustation.

In the period Keichō (C.E. 1596 to 1614), *Inrō*, decorated with lacquer and encrusted with *Raden*, came into vogue. Kyōto, Ōsaka, Yedo, and Nagasaki produced the most artistic work of this character.

At Nagasaki there was a well-known artist, Ikushima-Fuzi-shichi, who was considered the most skilful in this work, and who lived in the period Genna (C.E. 1615 to 1624). His pupil was NOSAWA Kiuemon; and another artist, Chōbei, was also especially well known in encrusting mother-of-pearl *Aogai*, or *Awabigai*.

Prior to this date the *Ōmugai* and *Awabigai* shells were used, but, from the time of Chōbei, *Aogai* shells were used. The work is called *Aogai Saiku*.

In the Genroku period there lived in Kyōto many celebrated artists, among whom may be mentioned Ihei, Shirobei, Shimoda, Yahei, Hansaburo, &c., and the style of their work is copied by many artists at the present time.

#### CHINKIN-BORI.

*Chinkin-bori*, or Chinkin lacquer, is produced by incising the black lacquer in various patterns, and then coating the incised surface with gold powder. Its origin is unknown. Some say it was introduced from China, but this is uncertain.

During the period Kiōhō (1716 to 1736 C.E.), Nagasaki was well known for the production of *Chinkin*, and a doctor called Ninomiya, who lived in Yedo during the period Kwansei (1789-1801), was especially skilled in this art. It is stated that he used the teeth of mice instead of the ordinary graver for producing very delicate incised work. His tools and materials are still preserved. Among his productions is a peacock standing on a rock, which is considered one of his greatest works. The art is now practised in the island of Wajima, in the province of Noto.

## TSUISHU.

*Tsuishu* was first introduced by the lacquer artist, Monyiu, who lived in Kyōto during the reign of the Emperor Go-Tsuchi-Mikado (acc. J.E. 2125, C.E. 1465). It was an imitation of Chinese work. It is stated in the "Kōgeishirio" that he introduced, in addition to the Chinese methods, the practice of coating the objects to be decorated with layers of different coloured lacs, chiefly red, green, and black, and carving them deeply in oblique lines, so as to show the different layers of lac of which the whole is made up. This is known as *Guri Lac*, and when the carving is very shallow it is called *Hashika-bori*.

Amongst the most distinguished artists in *Tsuishu* lac are Tsuishu Heijuro, who lived in Yedo during the period Keichō (C.E. 1596 to 1614); Tsuishu Yosei, who lived at the epoch of Manji (C.E. 1658 to 1661); Tsuishu-ya Jirozayemon, of Kyōto, at the period Kiōhō (Jirozayemon was considered even a greater master of the art than its originator, Monyu). Again, at the same period, Tsuishu Yosei, of Yedo, and Tsuishu Toshichi and Kanshichi, of Nagasaki, were considered the best artists of that period.

*Tsuishu* is still produced in Kyōto, Nagasaki, and Yedo.

\* \* \* \* \*

Vermilion-lacquered dinner sets were considered more aristocratic and ceremonious than black-lacquered ones, and were used for public banquets, &c. This custom still prevails at the present time to a great extent. Black-lacquered articles were, however, also used on public occasions, but chiefly when the guests were inferior in rank to the host.

In 1546 the celebrated general called TAKEDA Shingen, during his campaign against the celebrated General UYESUGI Kenshin, caused those soldiers who proved brave in the field to dine off red-lacquered sets, and those who were not brave off black-lacquered ones, in order to encourage the courageous.

When, in 1175, the ex-Emperor Goshirakawa held a banquet on the occasion of his Jubilee, the celebrated lacquer artists of Kyōto, among whom were Sadayasu and Norisuye, had the distinction of being invited to the banquet. This was considered at that time a great honour for an artist, and it can therefore be imagined that the art was recognized as a very important

and refined one, and that it attracted great attention at that time.

When Yoritomo established his Government at Kamakura, about 700 years ago, that town became very populous and important, being second only to Kyōto ; and consequently a great many lacquer artists went to settle there. Among the artists there was one who invented the process of carving the ground of articles, and covering it with coloured lac ; this was termed *Kamakura-bori*, or Kamakura carving.

In 1221 a civil war broke out in Kyōto, and this unfortunate occurrence greatly hindered the progress of the art and of the lacquer industry.

In 1315 the Hiyōshi temple was built in Ōmi, and all artists of great reputation were ordered to take part in the construction. Among the lacquer artists there were Kiyomitsu and Morichika, MORIUJI Yoshinaga, &c.

Under the Emperor Fushimi, who came to the throne in 1288, the priests of the temple Negoro, in Kii, a province celebrated for the lacquer industry, were renowned for the making of a special kind of lacquer articles, known as *Negoro Nuri*, or Negoro paint. But this temple ceased to exist in 1585, and this lac was no longer made. About thirty years afterwards an artist named Shunkei invented another process of lacquer painting of yellowish red hue, which was called after his name. A similar kind of lac, however, was in existence long before this man lived : for example, the frame of a screen at the Tōdaiji temple, and a case of holy books kept in Higashidera, in Tosa, are of the same kind, but of an inferior quality to the *Shunkei* art. When the Shōgun, ASHIKAGA Yoshimasa, resigned his office, and went to live a quiet life at Higashiyama, in Kyōto, he was very fond of artistic treasures, and ordered an artist to make a writing-box of inlaid gold powder, known as *Nashiji*, for his own use. The celebrated artists of his time were Shuko, Yasuami, &c.

In about 1585 *Inrō* came into fashion. In the reign of Naka-no-Mikado (Mikado does not here mean Emperor), who became Emperor in 1709, an artist of Nagasaki introduced the Chinese methods of *Tsuishu* and *Tsuikoku*, of inlaying gold, of coloured *Makiye*, and of inlaying lac with mother-of-pearl.

An artist of Nagoya, called Tosuke, invented a process of covering china with gold-lacquered pictures, and this kind of work was called after his name. When in 1858 the Shōgun, TOKUGAWA Iyesada, signed a treaty with several countries in Europe, and established commerce with European nations, European ideas and methods were adopted in making lac, and such things as tables and chairs were made for the first time.

Since the Meiji era, that is since the Restoration, the Government has greatly encouraged the art.

At the present time, Yamato, Ise, Mikawa, Kai, Hitachi, Hida, Shinano, Kōtsuke, Shimotsuke, Iwashiro, Rikuzen, Uzen, Tango, Tajima, Inaba, Kii, are the provinces where the lacquer trees are specially cultivated; and Tōkyō, Kyōto, Ōsaka, Noto, Shimotsuke, Rikuzen, Rikuchu, Iwaki, Iwashiro, Mutsu, Ugo, Hitachi, Suruga, Owari, Ōmi, Ise, Yamato, Idzumi, Wakasa, Tajima, Etchū, Kaga, Sanuki, Hizen, Kii, are the cities and provinces where the lacquer industry is most celebrated.

Generally, lacquered articles are called after the process followed, or after the name of the place where they are made, or after the name of the artist.

It will be noticed, and indeed it almost follows from the above historical sketch, that specimens of lacquer work may be classified thus:—First, in respect to the places and the manner in which they were produced; and, secondly, in relation to the traditions and artistic manner of the artists and schools which arose at the different epochs mentioned, and which were continued in well-defined lines by their successors. This tradition of artistic succession, faithful to the style and methods of a great master, is characteristic of all the arts of Japan, and is as distinctively noticeable in lacquer work as it is in painting and in metal work. It may be noted here that in 905, when the Emperor Daigo issued strict regulations for the official supervision of the methods of lac-making, it was ordered also that the official lacquer artists should not be permitted to change their occupation, and that they were to train students who would succeed them when they became too old to work.

So strict were the regulations that among them are a quaint series of instructions for making a certain kind of large hot-water tubs, the circumference of which was to measure about 5 ft. 8½ in., and the height 2 ft. 5½ in. The following materials



were prescribed for their use :—Lacquer, about 4 pints ; ink, about  $1\frac{2}{3}$  pints ; about 9 ft. of *sayomi*,<sup>1</sup> material to cover the wood ; about 1 lb. of cotton wool, to rub and brighten the lacquered article ; two-thirds of a pint of oil, to wash and clean the brushes used ; and labour,  $5\frac{1}{2}$  men.

To make a red lacquer tray, about 8 ft. by about 3 ft. 3 in., the following materials were to be used :—Lacquer, 2 gallons ; vermilion powder, about 1 lb. ; cotton wool, about 4 lbs. ; 20 ft. of *sayomi* ; ink, about 3 pints ; oil, two-thirds of a pint ; wheat powder,  $1\frac{1}{2}$  lbs., to make paste or starch ; and labour, 38, 44, or 50 men, according to the length of day.

Thus the art of lacquer-making became, as the centuries and the years rolled on, a vital art, one in which the spirit of the master speaks through the work of his personality ; and, just as the student or collector of pictures thinks of the individual work of the artists whose productions he collects, not merely as an oil painting or a water-colour, a panel picture, or a canvas, but as a work of the Flemish, Dutch, or the Italian School, or the English or the French ; and, just as he delights to individualize his picture as a work of Rembrandt, or Rubens, or Vandyk, or of Fra Angelico or Botticelli, or of their school ; so the collector and student of lac comes to think with the greater pleasure of his possessions, or of the works in the collections which he is privileged to inspect, when they appeal to him not merely as the lacs of Kamakura, of Tsugaru, or the Wakasa province, and not merely as lacquer upon a basis of wood, or of bamboo, or leather, or metal, or china, but as the inspiration and work of Ritsuō, of Kōrin, of the Kajikawas or the Komas, and their continuators and successors. In no other art of any country does the locality, the personality, and the influence of the master speak more directly to the eye than in Japanese lacquer work.

I have given elsewhere, in my lectures before the Society of Arts, a classification and description of the character of the work of each of the great masters of schools of lacquer in Japan ; and I have arranged in these rooms a series of 500 specimens of their productions, so classified as to be illustrative of the special qualities of each of those masters and their schools, as represented by their principal followers and successors. It

<sup>1</sup> A kind of hemp cloth.

would occupy far more time than I have now at disposal in this short hour to attempt to recapitulate the special qualities and styles of each. The collection will, however, remain on view for the next week, and with it I have placed copies of the lectures which I gave at the Society of Arts, when, for the first time in England, an attempt was made to distinguish names and to describe and classify Japanese lacquer of the old masters. I will now only rapidly place before you 100 selected lantern slides which show the characteristic points; for such qualities are more easily seen by the eye, and more usefully thus appreciated, than by long description appealing only to the ear.

[A succession of Lantern Slides was then displayed, and a rapid note given of their distinctive characters. From among these, a few illustrations have been selected by the Editors of these "Transactions and Proceedings" for reproduction.<sup>1</sup>]

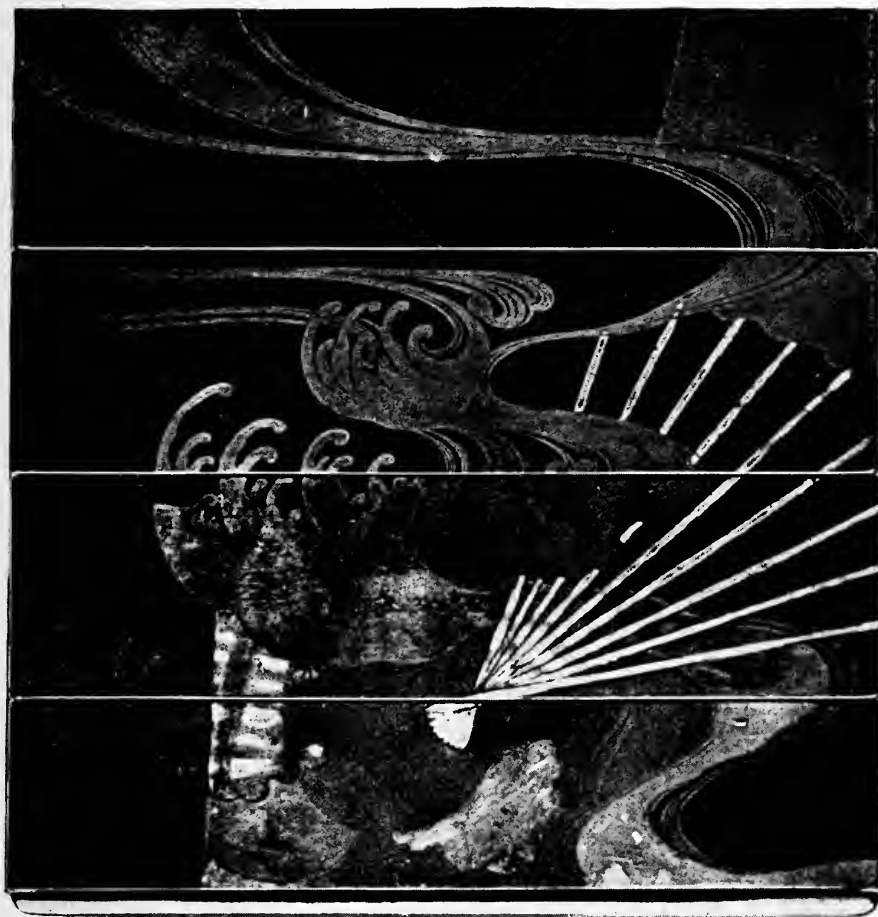
#### BIBLIOGRAPHY.

1. "Japanischer Lack." Dingler's Polytechnisches Journal. Band 218, 1875.
2. "Le Japon à l'Exposition Universelle de 1878," p. 4. Par Maeda. Publié sous la direction de la Commission Impériale Japonaise.
3. "Das Japanische Kunstgewerbe." Dr. Rein. Oesterr. Monatsschrift für den Orient. Wien, 1882. Nos. 4 and 5.
4. "L'Art Japonais." Louis Gonse.<sup>2</sup>
5. "Lectures before the Society of Arts, 1886, on Japanese Art Work." Ernest Hart.<sup>2</sup>
6. "The Decorative Arts of Japan." Audsley.<sup>2</sup>
7. "Japan and its Art." Marcus B. Huish.
8. "Treasures of the House of a Japonist." By Ernest Hart. "The Art Journal," 1895-6.

<sup>1</sup> See Plates I. to VII.

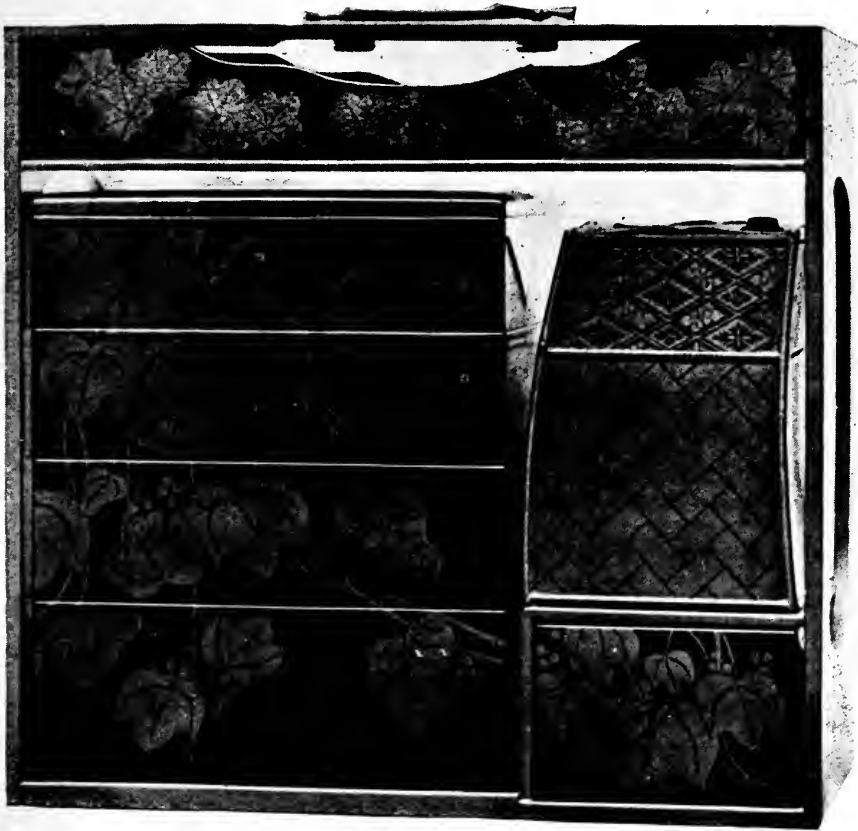
<sup>2</sup> In the Society's Library.



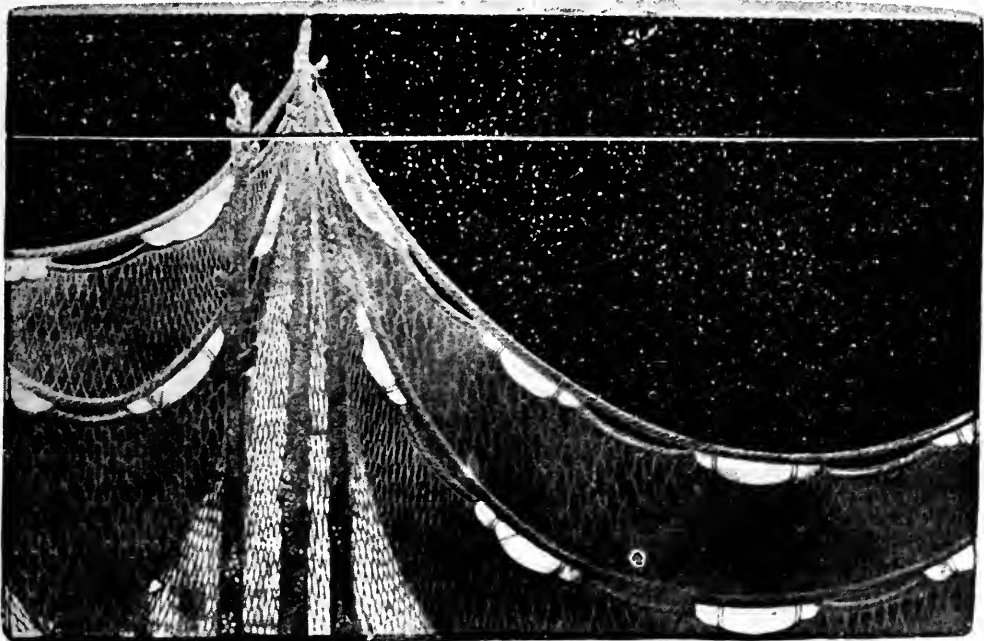


**A LUNCHEON-BOX, IN FIVE COMPARTMENTS.**  
**FAN AND WAVES IN GOLD LAC, INLAID WITH MOTHER-OF-PEARL.**  
 By NAGATA-UJI.  
 (Ernest Hart Collection.)





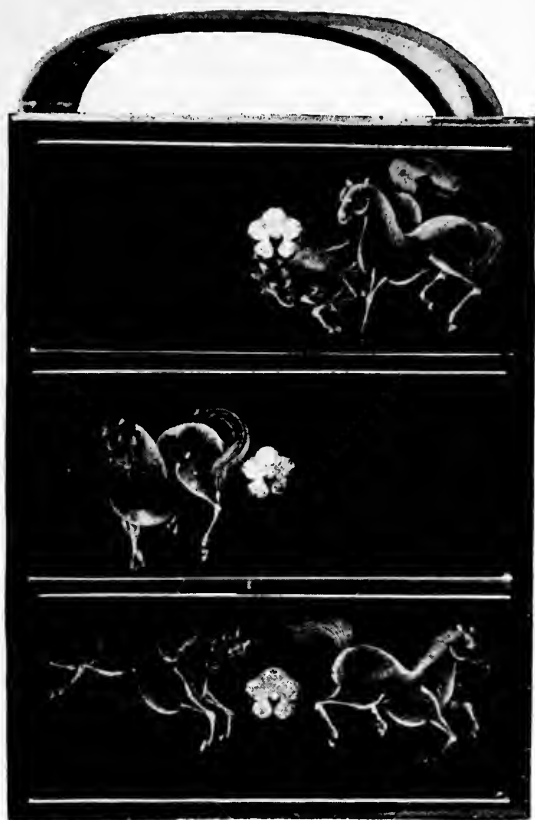
**A CANTEEN, OR LUNCHEON SET.**  
 DECORATED WITH VINE LEAVES IN TOGIDASHI POLISHED GOLD LAC.  
 By SHUNSHO.  
 (Ernest Hart Collection.)



**SMALL BOX WITH PEWTER MOUNTS, GOLD BACKGROUND.**  
 DECORATED WITH NETS DRYING ON A POLE, WITH GOLD LACQUER WORK BY AN  
 EARLY KAJIKAWA. (17th Century.)  
 (Ernest Hart Collection.)







**A LUNCHEON-BOX.**

DECORATED WITH HORSES IN FLAT TOGIDASHI LAC. (17th Century.)

By SHUNSHO.

(Ernest Hart Collection.)



**A SUZURIBAKO.**

STAG AND GRASSES INLAID IN YELLOW-GREEN GOLD, WITH PEWTER INLAYS.

By HOKIO-KORIN.

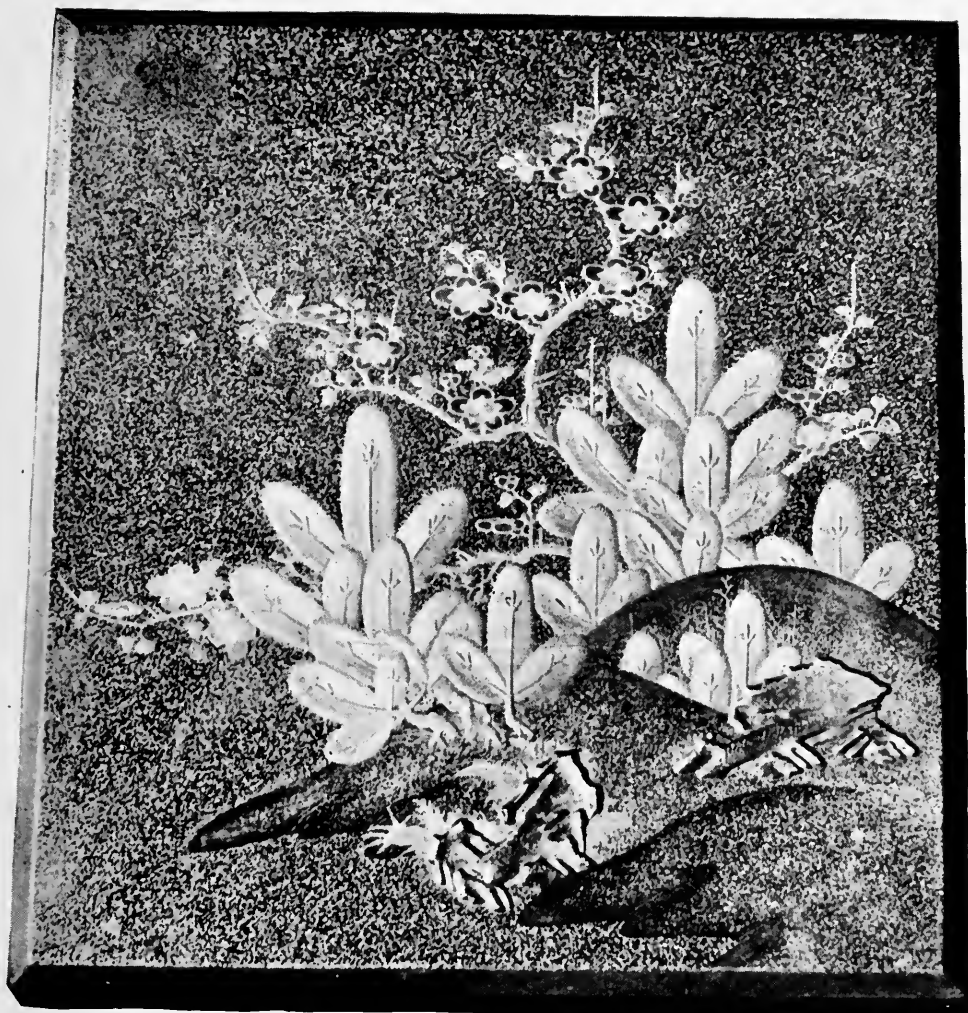
(Ernest Hart Collection.)





LID OF A BOX.  
IN LEAD AND MOTHER-OF-PEARL INLAYS.  
By KORIN.  
(Ernest Hart Collection.)





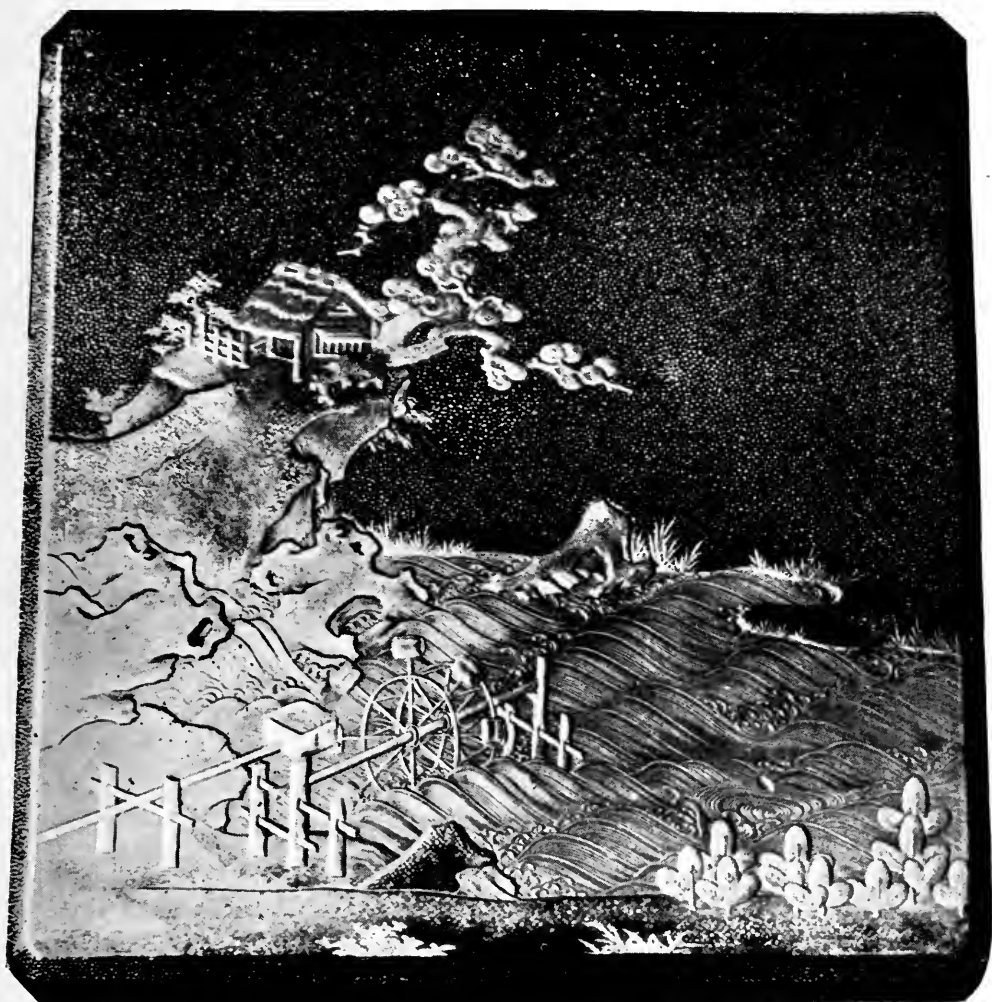
A SUZURIBAKO.

LEAD PLUM TREE AND FERNS WITH MOSAIC GOLD INLAID BACKGROUND, AND  
DESIGN IN RAISED GOLD LAC.

By KOAMI.

(Ernest Hart Collection.)

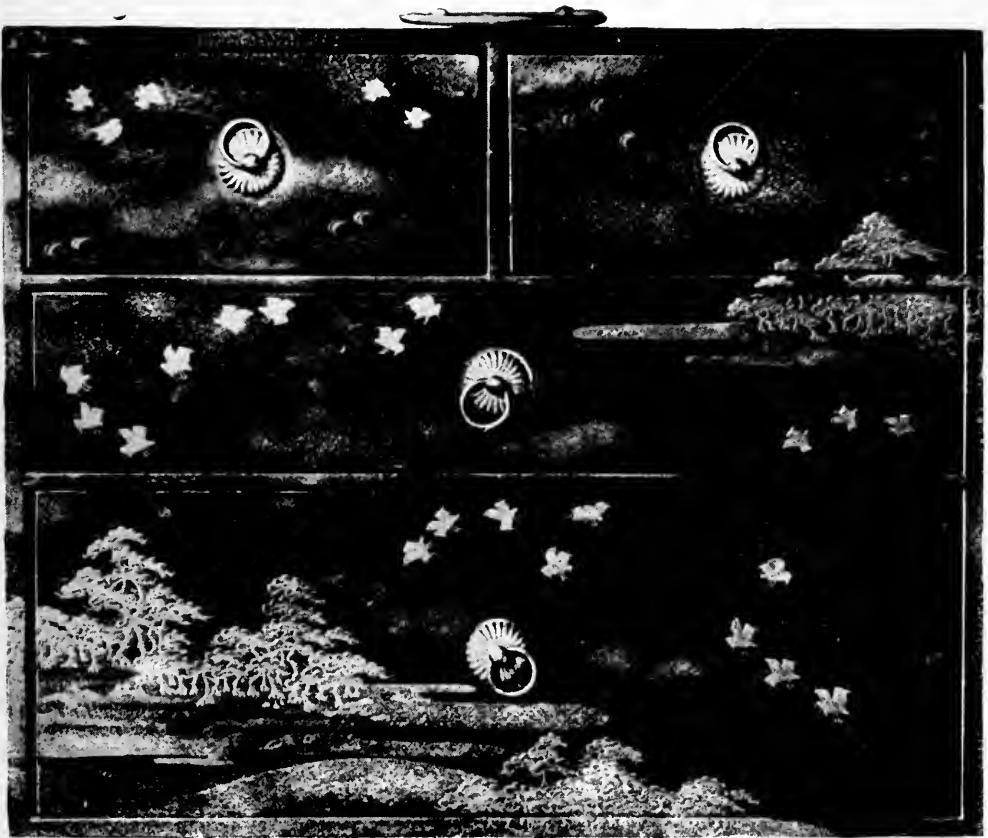




LID OF A SUZURIBAKO.  
A WORK OF THE THIRD KAJIKAWA.  
LANDSCAPE AND WATER-WHEEL IN GOLD LACQUER. (Early 18th Century.)  
(Ernest Hart Collection.)







**LADY'S SMOKING AND MANUSCRIPT BOX.**

By ONE OF THE EARLY KAJIKAWAS.

PEWTER AVENTURINE GOLD BACKGROUND, LANDSCAPES AND BIRDS RAISED IN GOLD LAC.  
(18th Century.)

(Ernest Hart Collection.)









**Boston Public Library**  
**Central Library, Copley Square**

**Division of**  
**Reference and Research Services**

**Fine Arts Department**

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.



BOSTON PUBLIC LIBRARY



3 9999 05532 187 9

